

resistance sharpened across the 1930s and 1940s, as the Japanese invasion, China's entry into the Second World War and, after 1945, civil war and hyperinflation further marginalized Hollywood's influence. But it was not until the start of the Korean War that the Communist government fully committed to the nationalization of the film industry along Soviet lines. As chapter three shows, post-1949 plans for a Beijing Cinema Village – a centralized production site along the lines of a Hollywood back lot – were only officially quashed in October 1952, while local audiences were initially ambivalent about watching Soviet and Soviet-style cinema. Even after the industry pivoted fully to a socialist model, Hollywood lived on through the shadow archives of “internal reference films” – foreign movies amassed for elite private viewing – the influence of which is explored in chapter four.

If the first half of *Hollywood in China* is, broadly speaking, a studio history, the second focuses on policy shifts, individuals and significant films. Chapters five and six discuss the PRC's co-option of Hollywood imports to stimulate the domestic industry during its transition to a market-driven model in the 1990s; the revival of concerns about resisting Hollywood in the run-up to WTO accession; and the subsequent growth of, and battle for dominance over, the Chinese domestic market after 2001 – a battle in which collaboration and resistance were intimately entwined. Chapter seven shifts to popular Chinese film genres of the 2010s, mapping how the rise of New Year films, leitmotif blockbusters and comic franchises like Xu Zheng's *Lost in...* series helped limit Hollywood's incursions into the domestic box office. Chapter eight then considers both the Chinese film industry's investments in Hollywood, and the challenges posed to these investments by the re-politicization of the cinematic relationship in the Xi-Trump era. The final chapter takes stock of the present, asking whether we are really seeing a Sino-Hollywood decoupling while identifying what Zhu considers will be the relationship's key impediments in the near future.

With its focus on the *longue durée*, this book effectively contextualizes current dynamics in relation to longer trends. While focusing primarily on policy, production and distribution, it also considers questions of exhibition and reception. Its later, contemporary sections are inevitably less focused than its earlier chapters, reflecting the difficulty of assessing present-day volatility. Nonetheless, *Hollywood in China* folds an unusually broad range of industry data into an overarching historical narrative: as a one-stop shop for facts and figures about the Chinese film market, and Hollywood's presence therein – about what happened, where and when – it is therefore invaluable.

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## Sonic Mobilities: Producing Worlds in Southern China

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This book is a valuable contribution to the fields of popular music studies and cultural studies in China. It presents a hybridized and mosaic-like musical landscape from a locality that accommodates both national and transnational migrations. Leveraging the historical depths of Chinese



music and culture, Kielman constructs multi-dimensional micro-narratives of several individual musicians' biographies, their connections to their music, their identities and their approaches to communication with the audiences.

Chapter one takes an introductory role, clarifying the book's main concepts, "musical cosmopolitanism" and the Chinese word *tianxia*. Kielman adopts the term "musical cosmopolitanism" to refer to a range of musical practices explored by ethnomusicologists since the 1990s "who had looked to music as a metaphor for broader cultural processes of globalization" (p. 6). In this view, musical cosmopolitanism is an active process of mobility through which travelling musicians employ their own agency to form new understandings about where and when they are: "a locally situated and historically constituted cosmopolitan formation" (p. 171, n. 3). In the context of contemporary China, music offers sound agency that impacts "the processes of producing, embracing, reworking, and resisting" people's experiences of cosmopolitanism (p. 7). Kielman builds on this understanding of musical cosmopolitanism, describing it as multiple, discrepant and vernacular (p. 7). He innovatively connects this term with the Chinese concept *tianxia*, which he introduces as derived from Confucian thought and describes as "a broad moral and civilizational complex unifying the world" (p. 7). Kielman argues that this *tianxia* concept influences Chinese people's ways of thinking and engaging with the broader world and thus drives Chinese musicians' practices in a global context.

In chapters two to seven, the author's focus locks onto musicians from two popular bands Mabang (Caravan, literally "horse gang") and Wanju Chuanzhang (Toy Captain) located in Guangzhou, China's third-largest city. These two bands are associated with the same record company, Xingwaixing Records, one of China's largest record companies. Such a specific focus, against China's vast geographical coverage and large population, allows the author to provide a thick description of the individual musicians' inspirations, the process of their music making and circulation, marketing infrastructure, and so on, as well as detailed musical and textual analysis. Chapter two mainly provides ethnographic and musical analyses on the cooperative process behind Mabang's debut album and the Xingwaixing Records' promotion of it, revealing the interconnection between musical genre, the market, and concepts of the local, national and the global. In chapter three, Kielman explores Wanju Chuanzhang's "Island sound" as a form of cosmopolitan engagement with global island cultures. After examining how musical elements, timbres and stylistic conversion from diverse genres are redeployed as sonic representations of Nan'ao Island (a small island off the southeast coast of China and hometown to some band members), Kielman argues that a creative disjuncture between lyrics and music generates new ways of thinking about the local and its position in the world. While recognizing these musicians all migrated from various localities with distinctive rural or ethnic identities, in chapter four Kielman takes their use of local dialects to provide an intersecting aesthetic and political dimension, believing the musicians were using their local "languages" as a means to communicate their notions about place. In chapters five and six, Kielman further provides the biographical narratives of each musician, looking into how these reflect intersections of personal and national histories, cosmopolitan formations and individual creativities. In chapter seven, the author analyses the modes of musical circulation and the listening practices which contribute to broader transformations of state, society and the space these musicians are embedded in. Finally, in the epilogue, Kielman picks up once again on musical cosmopolitanism, mobilities, and *tianxia* in the context of a broader intellectual history of conceiving music, place and governance in China.

The book adds a rare but a resonant voice to existing English-language works on popular music in contemporary China by means of providing a focus on a setting other than Beijing or Shanghai, on indie music, and on a model that eschews the hegemony/resistance binary. From my perspective, and even with these strengths, the author would ideally have further considered issues such as gender, ethnicity and social class, since all these factors would also be likely to impact an

individual's experience of cosmopolitanism and sense of *tianxia*. But this criticism aside, the book is a welcome and distinctive contribution to knowledge on Chinese popular music.

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## Sound, Meaning, Shape: The Phonologist Wei Jianguo (1901–1980) between Language Study and Language Planning

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Mariana Münning's *Sound, Meaning, Shape* is the first comprehensive and in-depth introduction of the Chinese linguist Wei Jianguo (1901–1980) in the English language. Taking Wei as a prime but heretofore understudied representative of the language and script reformers of 20th-century China, Münning expertly demonstrates the deep intertwining of linguistic and philological scholarship, practical reforms and the politics of self-determination.

It is a fine choice to focus on Wei Jianguo as a prism into the knowledge production and practical reform of modern Chinese language and writing. An accomplished linguist – specifically, phonologist – and an active language and script reformer with official capacity in both the Republic of China (ROC) and the People's Republic of China (PRC), Wei occupies a “unique position between conceptualization and implementation” (p. 22) of the linguistic and scriptal future of modern China. Compared to his May Fourth teachers who started the script revolution, Wei was of a younger generation that played a more substantial role in implementing and negotiating reform ideas. Wei's position is unique due to his official positions in promoting language and script reforms in both the ROC and the PRC, showcasing the surprising continuity of reform efforts across the Strait despite acute political and ideological differences.

Münning tells the life story of Wei in nine chronologically arranged chapters divided into three parts – “sound,” “meaning” and “shape” – reflecting the three aspects of the Chinese script. Part one on “sound” introduces the readers to Wei as an emerging scholar of linguistics who was trained by well-known script revolutionaries such as Qian Xuantong and Li Jinxi at Peking University and who became a loyal champion of the national language (*guoyu*) movement from an early stage (chapter two). Wei defined and defended *guoyu*, specifically, the new national pronunciation based on the Beijing dialect. On the one hand, he and his coterie worked on the historical heritage and hence legitimacy of the new *guoyu* (chapter four). On the other, he combated such conservative “tigers” as Zhang Shizhao, who sought to reverse the historic tide of the unification of speech and writing (chapter three). In addition to his work on the mainland, Wei experimented with teaching the new national language in Korea (chapter three, section three) and sought meaningful ways to negotiate the relationship between Minnanese and *guoyu* while promoting the national language in Taiwan (chapter five). Part two (chapter six) moves onto “meaning” and focuses on Wei's contribution to making of the world's most popular dictionary, the *New China Dictionary* (*Xinhua zidian*), which adopted a pro-language approach that reconceptualized the Chinese word and reorganized the actual compilation of the dictionary. Part three (chapters seven and eight) examines Wei's script